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Ngā Whakaaro a Puhiwahine:
A Political Philosophy
and Theory from the Mōteatea of Puhiwahine

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Abstract

Mōteatea are the orally sung literature and one of its most famous composers was Ngāti Tuwharetoa and Ngāti Maniapoto's Puhiwahine. This paper will explore the political philosophy and theory contained within Puhiwahine's waiata pakanga (war song) 'Mā Wai Rā' written for Ngāti Toa relations particularly their war leader, Te Rangihaeata. The observations from these forms of indigenous oral literature are based in a form of emerging indigenous philosophy called whakaaro based philosophy and method. Additionally, the author introduces a Kaupapa Māori Research method Marae ā-Rorohiko which outlines how social media, in particular Facebook, can be used as a form of group validity or qualitative data gathering. The analysis of the moteatea will focus on building a first person understanding of Māori philosophy and undestandings of mōteatea settler colonialism, colonisation and the centrality of mana and aroha in Māori society. It will reveal the that Puhiwahine had a deep understanding of Māori philosophy and what was to come from her people. It will also provide new understandings around the white possessive doctrine and mana motuhake.

Keywords: Puhiwahine, Mōteatea, Whakaaro-based philosophy, Kaupapa Māori Research, Facebook research methods, indigenous philosophy, cultural memory, settler colonialism

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An Introduction – He Tīmatanga Kōrero

I grew up hearing the waiata of a kuia who had a formidable reputation. Even years after her death, the words of the waiata still feed my spirit, my identity and my soul. This kuia was a figure who structured the lives of the few who dared, like her, to defy convention and the expectations of other people. She encouraged their in me the ability to chase a dream and provided me with the material to do so. She was known throughout Te Ao Māori for her mōteatea, which I have been studying since I was lucky enough to be placed into Kōhanga Reo as a small child in the 1980s. Her prose was studied and recorded by early Māori academic giants, such as Pei Te Hurunui Jones and Tā Apirana Ngata, and in this paper I am now afforded the opportunity to do the same.

This article will focus on a single mōteatea from renowned Ngāti Tūwharetoa and Ngāti Maniapoto kaitito mōteatea, Puhiwahine. The mōteatea is commonly known as 'Mā Wai Rā', and was written in 1851 for Puhiwahine's Ngāti Toa Rangatira relations in particular Te Rangihaeata. The mōteatea highlights Puhiwahine's concerns for the fate of Te Rangihaeata and her relatives because of their participation in the Northern Land War, led by figures such as Te Ruki Kāwiti and Hōne Heke. In Jones's ('Puhiwahine—Second Installment') 1959 to 1960 descriptive biographical study on the history of Puhiwahine, this waiata was unusually classed as a 'waiata pakanga'.
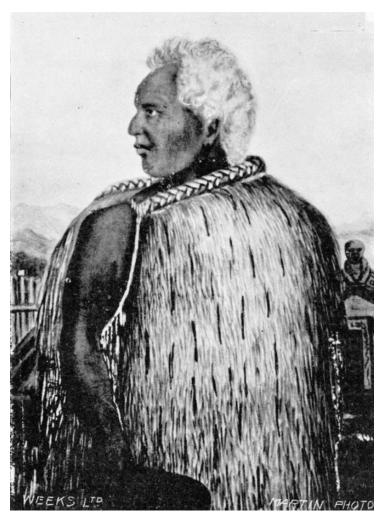

Figure 1: Te Ruki Kāwiti (Ngāti Hine and Ngāpuhi) (image courtesy of the Alexander Turnbull Library, 1/2-037353-F).

Figure 2: Te Rangihaeata (Ngāti Toa Rangatira) as painted by Charles Heaphy (image courtesy of the Alexander Turnbull Library, C-025-022).

Considering all the above information, this work will be undertaken as Kaupapa Māori Research and will answer the following questions:

Q1. What is the contribution of Puhiwahine to the emerging field of settler colonialism studies?
Q2. Why are Māori literary figures, such as Puhiwahine, absent from literary studies?
Q3. How does the emerging kaupapa Māori idea of 'whakaaro-based philosophy' apply to the study of cultural texts, such as mōteatea?
Q4. What are the issues in using whakaaro-based philosophy?
Q5. How can we indigenise social media as a platform for indigenous literary or kaupapa Māori research?
Q6. How can social media be used to overcome the issues associated with whakaaro-based philosophy?
Q7. Why is Puhiwahine's 'Mā Wai Rā' significant to the study of colonisation and settler colonialism in an Aotearoa New Zealand context?

The remainder of this article proceeds as follows. The first section presents a short biographical summary from the work of Pei Te Hurinui Jones explaining who this Puhiwahine is—the Māori literary colossus. This is followed by an outline of the contextual theory for this piece—namely, Aileen Moreton-Robinson's White Possessive doctrine. Wiri's Māori understanding of the sociology of knowledge will be outlined; an explanation

of mātauranga; and finally, an outline of collective and cultural memory in relation to text. The relevant literature around settler colonialism, mōteatea, mātauranga and mana will be discussed. Subsequently, this paper explores the kaupapa Māori methods used—namely, whakaaro-based philosophy and method and Marae ā-Rorohiko. A short historical background for this mōteatea will be undertaken, followed by my analysis of the mōteatea. Finally, the discussion section of this article will present the key considerations of this research, followed by the conclusion.

Mā wai rā tāku mate	Who will it be to raise
E hūti ake ki runga?	My fallen ones again?
Mā te Atua Nui,	None, but Almighty God,
Māna i runga nei.	He who reigns above.
Nō te kore anō;	All about is now a void;
Te kore-te-whiwhia,	An empty void,
Te kore-te-rawea—	A dismal void—
Nā wai hoki te kore?	Tell me, who caused the void?
E whitu ngā tau	For seven long years
E kawea ana te patu	The patu has opposed
Ki te rākau hoari,	The unsheathed sword,
Ki te rākau pū hou.	And the loaded gun.
Whakatuputupu, whakatuputupu!	Be prepared, be prepared!
Kāore ana rā;	The worst is yet to come;
Kei tua o Mānuka.	It is still beyond Manuka.
I te rā e puta mai,	But the day will dawn,
Te hau o pungawere,	The day of the spider's wind,
Hei whakariu ake—	Which will rend all asunder—
Mania, ka paheke atu ana,	Slipping, all will slide onward,
Ki te wai tai!	Onward into the salty sea!
Mimiti, pākore	Flowing outwards 'twill expose
Ki te waha o te parata!	The gaping mouth of the sea monster!
E au kai tū,	I now eat on my feet,
E au kai rere,	I now eat in haste,
E au kai whakatōkihi;	I now eat in secret;
I runga o te tumuaki	For all now rests upon the head
O Te Poihipi,	Of Te Poihipi,
Me tohu hoki koe	The one bespoken
No Ngāti-Karetoto,	By the tribe of Karetoto,
He pahi mahi kai	The food-gathering tribe
Māku mā te tau, e, Te tau, e, i…	For me your cherished one,
	My beloved, alas …

Who was Puhiwahine?

In his biographical study, Jones ('Puhiwahine—Māori Poetess') described Puhiwahine as follows:
Among the women of our race there is not a more captivating, romantic and talented figure in the colonial history of New Zealand than the poetess Rihi Puhiwahine Te Rangihirawea. She knew personally most of the notable chiefs and leading women among the tribes of her eventful and colourful times—when tribes still fought their wars of revenge and conquest; when whalers, adventurers, missionaries, traders and colonisers of the Pākehā race found the country to their liking and began settling in Aotearoa; 'when the patu opposed the sword and gun', as the poetess herself has described the wars against the Pākehā; when some of the greatest poets of the race were in their prime; and, inspired by the exciting events which followed one upon the other in rapid succession, they composed and sang their songs of love and hate, and of peace and war—and Puhiwahine was among the most colourful of them all. (Jones, 1959: 11; also refer to Rangiaho, 2004).

Figure 3: Puhiwahine, also known as Rihi Puhiwahine Te Rangihirawea.

Puhiwahine was born by the Taringamotu River near Taumarunui in Aotearoa New Zealand. Her mother, Hinekiore, was of the Hinemihi hapū of Ngāti Tūwharetoa and Ngāti Maniapoto from the Taumarunui area. Puhiwahine also had ancestral links to Ngāti Toa Rangatira. As a member of the Hinemihi hapū, Puhiwahine was a high priestess of the bird cult and was of the rangatira classes. She was most renowned for two things: her ability to compose mōteatea and her numerous love affairs with the rangatira of the day in her youth (P. T. H. Jones, 'Puhiwahine—Māori Poetess,' 1959: 11–12; also refer to Rangiaho, 2004). In her adult years, she married a German immigrant, John Gotty, who is said to be the descendant of the great German poet, playwright and thinker, Johann Wolfgang von Goethe (Waaka-Tibble, 2015; also refer to Hughes, 2004). Puhiwahine and John had two sons.

Theory

'White Possessive Doctrine'

Many things can be said about the creation of the settler colonial nation state in Aotearoa New Zealand; however, new theory needs to be crafted or identified to explain the current state in which hap*ū* and iwi find themselves to reflect the true reality of that experience. For this, I turn to Aboriginal Australian theorist Moreton-Robinson's White Possessive doctrine (refer to Moreton-Robinson, 2004, 2005, 2006, 2011a, 2011b, 2011c, 2015; Simon, 'Te Arewhana Kei Roto i Te Ruma,' 2016). Moreton-Robinson created a doctrine of thought through the above publications and as a result A book of collective writings was produced in 2015. I have adapted her work to reflect an Aotearoa New Zealand context. In this context, I argue that:

Effectively what the British did in terms of colonisation was promote a system where race and British superiority shaped the law in Aotearoa New Zealand. Additionally, it created a society based on white possession where the traditional law of the indigenous population, tikanga, is butchered and/or supressed in that it is incorporated into general law in ways that suit the coloniser and are usually morphed into ways the coloniser understands. This is also where the imported law is crafted to the needs and desires of the colonising population over those that originally held mana whenua[1] . This pathway is shaped and approved by the Judiciary and government policy. As an example the principles of the Treaty were created by the Court of Appeal and have ever since been incorporated into government policy in regards to Māori issues and rights (Moreton-Robinson, 2015; Simon, 2016).

In this system The Crown promotes that only the Crown can hold possession within the territory of the nation state. While doing so Governments dehumanised hapū and iwi in order to legitimise their actions and then sought to make us fully human by exercising benevolence and virtue in its many forms. In this act the government has a need to look benevolent to remove the moral position held by hapu and iwi away from them. That that possession works ideologically (as a set of believes) to render and neutralise the nation as a white possessive (ie Sovereignty was ceded to the Crown). 'white possessive sovereignty' is what results of that possession – this is where the administration is usually white and is patriarchally male. Through the law the government legislated the legal theft of indigenous lands (New Zealand Land Wars and incidents like Ngatapa[2] or Rangiaowhia[3] of the indigenous population (Simon, 'Te Arewhana Kei Roto I Te Ruma').

Mātauranga

Wiremu Doherty comments that:

> Mātauranga Māori is defined as 'Māori knowledge'. It is a term that places importance on Māori histories, knowledge and language; it refers to the Māori way of thinking, doing, and acting. Mātauranga Māori hosts the core values and principles that apply to all Māori (Doherty, 2009: 67).

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[1] [Customary] Authority over land and therefore the right to occupy those lands. This in brief is the way Māori determine 'ownership' to the land. Land (or whenua) is a tūpuna, an ancestor, through whom this mana has been acquired through whakapapa (genealogical descent) by the present day descendents (or uri). Mahuika, Apirana. 'A Ngāti Porou Perspective'. Weeping Waters: The Treaty of Waitangi and Constitutional Change, edited by Malcom Mulholland and Veronica Tawhai, Huia, 2011: 148.
[2] Refer to Belich, James. 2013. The New Zealand Wars and the Victorian Interpretation of Racial Conflict. Auckland: Auckland University Press; Williams, Joe. 2006. "Colonization.
[3] Refer to Coromandel-Wander, Hazel. 2013. Koorero Tuku Iho: Waahine Maaori: Voices from the Embers of Rangiaowhia. MAdEd, Massey University.

For the purposes of this paper, the term 'mātauranga' is used to cover these differences as a generic term that includes the concept of 'traditional knowledge'. This is important because the underpinning philosophy of this project is kaupapa Māori and central to this approach is the operationalisation of high-level thinking around mātauranga.

Wiri commented that:

> the sociology of knowledge is encapsulated in the concept of competition as cultural phenomenon. Therefore, the sociology of knowledge is a theory and model for analysing struggle between one epistemology and another. Moreover, it examines the struggle for domination between different styles of thought, different worldviews and different perspectives (Wiri, 2011: 42).

Collective and Cultural Memory and Text

It is widely accepted that memory is central to the construction of collective identities, such as those adopted by religious, ethnic or national groups. An open-ended definition of collective memory is 'the representation of the past and the making of it into a shared cultural knowledge by successive generations in "vehicles of memory"' (Confino, 1997: 1386-1389). Theorists argue that the survival of type, in a cultural sense, is a function of cultural memory. In turn, this informs a group's collective identity (Erikson, 1965: 21; Eibl-Eibesfeldt, 1984 as cited in Assmann, 1995: 125–126), as collective memory is formed in a social environment (Halbwachs, 1992: 37).

In terms of cultural memory, text plays a critical role in reinforcing and perpetuating collective identities, in the form of objectivised culture (Green, 2007: 106). Additionally, while summarising the role of text to cultural memory in relation to cultural memory, Simon ('Me Haka I Te Haka a Tānerore?') commented that:

> Text is significant for haka and waiata as they are considered a form of literature and in the case of mōteatea, poetry. These act as the 'concretion of identity' for particular groups. This is because history is contained within the text in haka and waiata that allows for the formation and continuity of the culture[4]. Therefore, heritage has become centrally important to particular ethnic peoples as a way of asserting collective uniqueness. However, such identities are not immutable, as memory and assumed identity exist in a reciprocal relationship. Memories sustain ideological positions, social boundaries and power (Simon, 2015: 90).

Simon ('Me Haka i Te Haka a Tānerore?') also asserted that:

> Haka and waiata are a Māori-based expression of memorialisation and commemoration. This is because they share values and meanings derived from shared knowledge, in this case mātauranga. They are used in ceremony and in formal situations and provide a buttressing of cultural messages. They are usually performed by trained specialists who 'cultivate' the mātauranga in its performance, providing a normative self-image of Māori groups and our values. In doing so, they provide cultural symbols and mātauranga that reinforce Māori self-image. Additionally, they have been used to record important events in individual iwi histories, including war and its effects. In effect, haka and waiata is cultural and collective memory in action (Simon, 2015: 90–91).

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[4] For more information on literary history from the text of haka and waiata plus the identity refer to Ka'ai-Mahuta, Racheal. 2010. He kupu tuku iho mō tēnei reanga: A critical analysis of waiata and haka as.

Literature

Mōteatea and Mātauranga

Hata commented that:

> There are many forms of Māori oral tradition such as whaikōrero (oratory), whakapapa (genealogies), paki waitara (stories), pepeha (proverbs), and waiata, composition or song. As a research subject, a specific genre of Māori waiata, namely mōteatea or laments from the early nineteenth century, provide a template with which to analyse the language used, and its relevance in today's environment. (Hata, 2012: 119)

Ka'ai-Mahuta ('The Use of Digital Technology') claimed that:

> Waiata and haka are examples of Māori poetry and literature and have been likened to the archives of the Māori people, preserving important historical and cultural knowledge. In traditional Māori society these compositions would have acted as the 'newspapers' and perhaps even tribal philosophical doctrine of the time. Therefore, waiata and haka offer an alternative view of the history of Aotearoa New Zealand to those that are based on mainstream Eurocentric history books and archives. Waiata and haka are also important for the survival of the Māori language and culture. In this sense, they are bound to Māori identity (Ka'ai-Mahuta, 2012: 99).

Te Akaramu Charles Royal further commented that:

> Traditionally, Māori information and knowledge resided in the memories and minds of the people. It was not recorded in books or in any other such medium. Knowledge was passed down from parents and elders to children in informal and formal learning situations by vocal expression. Oral literature was recited continuously until it was carved into the house of the mind (Royal, 1992: 20).

Harlow discussed mātauranga contained within mōteatea, and stated that it is 'a very rich "literary" tradition, which is a unique and important part of this country's cultural heritage' (Harlow, 2011: 133). Ngāhuia Te Awekotuku best described mōteatea as 'chant poems', Te Awekotuku 1997: 110) while Rāpata Wiri commented that '[i]n this context of mātauranga the term "waiata" is used in the traditional sense rather than the modern sense of the word. Ngata refers to traditional waiata as 'mōteatea' (Wiri, 2011: 48-49). This is in contrast to McRae, who stated that mōteatea are a form of 'rich and vibrant poetry of the traditional songs' (Ngā Pae o Te Māramatanga, 2020; Also refer to MacRae, 2011). Wiri also commented that:

> Mōteatea contain historical oral accounts of history and follow a lifecycle from birth, to falling in love and marriage, to death. Waiata are an integral form of mātauranga. Waiata contain and express the history, experiences and wisdom of our ancestors (Wiri, 2001 as cited in Wiri, 2011: 49).

Harlow added that mōteatea are:
> composed in a language which is highly poetic, using figurative devices of a wide range of types, elliptical, and full of local and historical references which would be intelligible to nineteenth-century hearers in the composers' own hapū, but are opaque to hearers/readers who do not share the relevant background knowledge (Harlow, 2011: 130).

Kapa haka and Te Reo exponent, Tīmoti Kāretu, in his analysis of waiata-ā-ringa, categorised the '[types] of the traditional and classical repertoire—pātere, mōteatea, kaioraora, waiata aroha, and waiata whaiāipo' (Kāretu, 1995: 8). To this list, I would also add waiata tangi.

Mana

Carwyn Jones asserted that 'mana is the central concept that underlies Māori leadership and accountability'. Mana is also described by Marsden as 'spiritual power and authority as opposed to the purely psychic and natural force—ihi' (Marsdem, 1975: 145) and by Mutu as 'power, authority, ownership, status, influence, dignity, respect derived from the gods' (Mutu 2011: 213). There are many types of mana, but of greatest importance to the current research are the concepts of mana whenua and mana motuhake[5]. If mana in this case is deemed authority and power, then the term 'motuhake' is understood as 'separated, special, distinct, independent, unattached' (Māoridictionary.com), which must be involved in any claim of mana whenua (Minhinnick, 1988). Mana whenua is described as:

> [Customary] [a]uthority over land and therefore the right to occupy those lands. This in brief is the way Māori determine 'ownership' to the land. Land (or whenua) is a tūpuna, an ancestor, through whom this mana has been acquired through whakapapa by the present day descendants (or uri) (Mahuika, 2011: 148).

Cox affirmed that mana whenua is derived from 'a special relationship [with the land] … developed over generations of occupation and control' (Cox, 1993: 19). When dealing with Māori, there is an ongoing dialogue in which hapū and iwi maintain that mana motuhake was never ceded or given away (Simon, 'Te Arewhana Kei Roto I Te Ruma,' 2016: 68–69).

Methods

Marae ā-Rorohiko

Tapsell comments that,

> to comprehend the dynamics involved in maintaining a Māori tribal identity within Aotearoa/New Zealand, it is important to understand the most central of all Māori institutions: the marae. The marae, a ceremonial courtyard usually extending from the porch of a whare tūpuna[6] continues to provide the paramount focus to every tribal community throughout the country (Tapsell, 2002: 141).

Therefore, marae as a concept and physical place is steeped in meaning and is a focal point for Māori identity and community and is grounded is Māori epistemology and ontology. This is because it is based on whakapapa it is where people, land and knowledge are linked together, providing the context for each to exist. This is mātauranga-ā-iwi. It is contextual knowledge (Lee, 2012: 4; Doherty, 2009: 77).

Racheal O'Reailly furthers this by commenting that Lisa Reihana's Digital Marae (Reihana) is a virtual wharenui that suggests a shifting meeting place for Māori. (Mills, 2009: 243) Mills adds that the work

> …suggests that the principles of virtual culture extend usefully outside material relationships to networked machines. Visitors to the artist's reconception of a traditional marae (Māori meetinghouse) greet four life-sized portraits of lustrous, spectacular women reminiscent of otherworldly characters from fantasy fiction (O'Reailly, 2006: 336).

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[5] Indigenous sovereignty; a tikanga concept where the iwi or hapu have the authority and capacity to be autonomus, self-governing entities. There is a difference with mana whenua, which literally means power, authority, juristiction, influence, or governance over land or territory. Refer to Benton, Richard, Alex Frame, and Paul Edward Meredith, eds. Te Mātāpunenga: A Compendium of References to the Concepts and Institutions of Maori Law. Te Matahauariki Research Institute, University of Waikato, 2012: 175 - 178.

[6] Ancestrally named meeting house.

Greenwood et al. state that as Māori have started moving away from the margins, "to reclaim the centre they have reached out to utilise modern technologies, including digital, to attain their goals of well-being and self-determination (Greenwood, et al., 2011: 59).

Therefore, as Māori are moving with an increasingly globalised world that is a digital one, there is an awareness to lay claim to a cultural space that is uniquely Māori or as Reihana artwork suggests, a digital marae. This leads to the two obvious questions about how do you operationalise a marae in a digital space in a research context? How do you utilise this concept as a research method? Digital culture has indeed produced new sources of data for qualitative researchers. Internet sites, e-mail, instant/text messages, chat room dialogue, tweets, blogs, vlogs, and other forms of media communication produced or accessed by participants (assuming they are able to) provide electronic footprints, traces, and signatures. These forms of data are a bit more slippery to review unless the participant voluntarily posts for open Internet access or directly communicates with the researcher through these media (Saldana, 2011: 57-58).

As an early adopter of social media, I have been using this method for about ten years but have yet to publish about it. I used a social media platform, in this case Facebook. I have termed this for research purpose my "Digital marae" or Marae ā-Rorohiko. I chose this platform because it is extremely popular among Māori and in particular iwi members. It has become a site for political debate, whānaungatanga, souring contacts and even whakapapa, among other things. It has in reality become the marae of Māoridom. It has even spawned Facebook pages of actual physical hapū and iwi marae. It increasingly, along with other forms of social media, is providing iwi and hapū a space to 'be Māori' like a marae would. This makes it the appropriate platform to engage with hapū for 'insider' based hapū research.

In August 2014, I asked on the Tūwharetoa Iwi Facebook page: "Is facebook the new marae? Your thoughts and how so?" There were two replies that were of interest. The first stated that,

> "Āe, as very few vent their issues on the marae anymore (I speak of whaikōrero)... it's all
> done on FB now lol...tirohia atu... The marae context has turned in to; mihimihi noa,
> pōhiri noa, whakatau noa...and thats all good...but......................................[sic]"[7]
.

In this case Facebook is being used by Iwi members to debate and critique the current development direction and governance of the Iwi at large. Traditionally, this was done in the form of whaikōrero however, due to the impacts of colonisation and the amount of population among the ahi kaa that has fluency in Te Reo is questionable Facebook due to its ease of access and non-restriction on the use of language type easily coverts it to being a form of a Marae-ā-tea.

Warwick Whenuaroa (Ngati Te Rangiita ki Waitetoko) comments that,

> "Engagement of whanau have a say or not...Tikanga has become democratize on fb...With
> all the right and wrongs no longer only the jurisprudence of the learned… Since
> fb...whanau groups I have been able to communicate with most of the cuzzies on our
> Māori interests be they residents in the rohe or...overseas but we all have the ability
> through mobile connectivity to participate at some level...Most of the cuzzies just want to
> know whats te happen [sic]"[8].

This quote highlights that Facebook and its users are creating its own tikanga which is deemed appropriate by the wider group. In doing so it moves to democratise how we interact with ideas, kōrero, and each other. An interesting observation is that Facebook provides a platform for everyone to have a turn at speaking and they can speak their mind. This may not happen at marae or iwi-based hui due to time constraints or the number of

[7] Edwin Wikatene, Facebook Comment, Tūwharetoa Iwi Facebook Group, 11 August, 2014.
[8] Warwick Whenuaroa, Facebook Comment, Tūwharetoa Iwi Facebook Group, 11 August, 2014.

people involved. The overall benefit of Te Marae ā-Rorohiko is that it provides an environment for a free flow and access to kōrero. Iwi members have access are easily informed and can participate if they so choose too. The purpose of using such terminology is based on one of the primary uses of a marae, which is to facilitate hui. Hui is a key concept to this discussion as it highlights an important function of a marae and how this relates and functions as a research method. According to Love hui:

> …gather together people who matter, who can provide information and resources, who can show leadership and a pathway forward and who can support outcomes. Through the process of hui, participants seek inclusion, respectful listening, the expression of views and reaching consensual outcomes. Silence is preferred to unnecessary filling of airspace but should not be read as consent. If a consensus is not reached, then whanau members are likely to defer to the leadership and seniority exercised by the elder members (both tuakana and mataamua). If dissent continues, people may withdraw their engagement to protest or avoid conflict. Hui can include a spiritual dimension, in which prayers invoke the presence of ancestors to guide and witness the search for unity within the complexity of status, history, kinship, whanau roles and the very human need for affirmation, esteem and recognition (Love, 2007: 20; also refer to Nikora, Masters-Awatere and Te Awekotuku, 2012: 403).

I have found throughout this research process that in the modern world it is far easier to engage with the hapū and the wider iwi via an online medium like Facebook rather than calling a hui at the marae. There are two key advantages of this is that because people live such busy modern lifestyles, they can engage with the kōrero in their own time. The second is that iwi members who would not usually engage in research projects or go to the marae come up to me in the street or on Facebook as the researcher and engage in topics that I am trying to talk about via this social media phenomena.

There are two ways in which I have used this method in previous research. The first approach involves using this method as a form of validity checking, while the second approach involves actively asking open questions to people. As a method, as demonstrated above, I have used the second approach to engage iwi members to respond openly to questions about their understanding of Facebook as a form of a marae. Meanwhile, I have used the first approach of this method as a validity method. In this case, a noteworthy outcome of using this method is that there was limited feedback from iwi members to the posts, and those who responded agreed with the analysis. However, the other function of the method, other than validity, is implied because the use of social media is a method that is interactive and can produce good qualitative data.

Whakaaro-based philosophy and method

To understand the ideas of the section, I must explain the notion of whakaaro. When broken down the kupu whakaaro means:

Whakaaro – thought   **Whaka** (causative) to become   **Aro** to focus upon

This is supported by Takarirangi Smith, who defined the whakaaro concept philosophically as 'to cast attention to' (Smith, 2000: 58). Mika and Southey argued that responsive thinking, or what we refer to here as 'whakaaro', should be valid on its own as a method for research. While thinking may be regarded as unavoidable in any research exercise, it has rarely been referred to as a method in its own right, and it currently must jostle with the dual research monoliths of 'mātauranga Māori'/Māori knowledge and 'kaupapa Māori'/Māori theoretical response, which are often more concerned with epistemic certainty than with speculative philosophy for its own sake (Mika and Southey 2018: 795; also refer to Mika 2012, 2014). Mika and Southey stated that:

> The whakaaro method will yield different outcomes to more conventional approaches—this much may be obvious to the reader. It is random, untidy and even chaotic, and moreover, it places stronger

emphasis on the individual researcher. It may therefore not be to everyone's taste, and its openendedness could end up making its most staunch proponents anxious (Mika and Southey, 2018: 812).

They further commented that:

It is a very unorthodox form of research but beneficial to indigenous researchers and the people they are working with that it is unpredictable; that it is non-foundational; that it results in unprovable work; and that it itself could provide fuel for another researcher's creative thinking (Mika and Southey, 2018: 813).

It could well be that, at all these levels, the whakaaro method engages with recapturing the Māori imagination, as Smith (2000) advocates, and, in that act, challenges the stifling of creative thought and theory that Smith noted has been the bedrock of colonisation. According to Southey, 'the whakaaro "stuff" isn't given in an obvious frame so it's what you do with it'. (Personal Communication) Therefore, for the purposes of this article, I am using whakaaro as a method to interpret and gain knowledge from a mōteatea.

Historical Background of Puhiwahine's 'Mā Wai Rā'

Hōne Heke successfully felled the flagstaff upon Maiki Hill at Kororareka four times between July 1844 and March 1845, with the fourth occasion marking the start of the Northern War between the British with their Māori allies and Heke's followers (O'Malley, 2009: 41). Within a few short years of being the first to sign the Treaty, Hōne Heke had cut down the flagpole he had gifted to the governor, believing that the Māori flag should fly alongside the Union Jack, which is what te Tiriti (the text version he had signed) implied to him. Since that first symbolic communication, Māori challenge, protest and argument about the dishonouring of the Treaty of Waitangi has been continuous (Huygens, 2015: 96). In 1844, Hōne Heke and his ally Te Ruki Kāwiti challenged British authority. More than most Māori leaders, they seemed to understand that the shadow of 'sovereignty' over the land was as much a threat to their chieftainship as any outright seizing of land. In letters to the governor, Heke emphasised one point—he wanted British authority removed. Other northern leaders sided with the government; however, the fighting, which brought more British troops to the country, proved that the Māori were formidable warriors and capable of inflicting humiliating defeats on British troops (Orange, 2015: 47–48). Heke well understood the role of flags as signs of mana. He wanted the United Tribes flag to fly alongside the Union Jack, and wrote to Governor FitzRoy: 'The pole that was cut down belonged to me. I made it for the Māori flag, and it was never paid for by the English' (Morris, 2010: 117).

The injustices of colonisation and settlers' control of land, economy and institutions have been topics of heated discussion on marae since then, and continue today. These sentiments have been communicated to Pākehā through armed resistance, unarmed resistance, court cases, petitions and submissions, land occupations and media statements. There is no doubt that Māori have communicated their views of the injustices of colonisation over the past 165 years (Huygens, 2015: 96). In addition, various forms of Māori activism and protest have become commonplace, particularly since the 1960s. However, they began as early as the colonial era—an example being Ngāpuhi leader Hōne Heke's felling of the Crown flagpole at Kororareka in 1840 (Kawharu, 2000: 355). Relevant to Puhiwahine's mōteatea is Te Rangihaeata's prior entry into matters of conflict with Pākehā in the Wairau Affray (refer to Piper). This involvement would have rendered Te Rangihaeata and his uncle Te Rauparaha a subject of interest for 'whakapēhitanga', which must have concerned Puhiwahine enough to compose this waiata. As Puhiwahine states in the verse, the role of Te Poihipi Tūkairangi in convincing the people of Kawhia to participate in the war could have placed Te Rangihaeata under further scrutiny.

An Analysis of Puhiwahine's 'Mā Wai Rā'

As a waiata pakanga, 'Ma Wai Ra' is a tour de force in understanding, from a first-person account, settler colonialism and colonisation. It naturally expresses the concern held by Puhiwahine for her Ngāti Toa relations, and particularly for her cousin Te Rangihaeata. It also indicates a deep and profound understanding of colonisation, with the act of colonising a reoccurring theme throughout this waiata (Hemopereki Simon, Facebook, 31 October, 2018: 11.52 AM)[9].

I wish to focus on Puhiwahine before commenting on these waiata. Unfortunately, I think that we, as her iwi, focus far too much on her reputation caused by her actions and exploits with various powerful rangatira of their day, in her youth. This focus prevents us from seeing who she became. In opening myself to the idea of whakaaro-based philosophy and re-examining her work as text with inspired and fresh eyes, I have come to know her in a much deeper way. Some of what she describes in her mōteatea is ground-breaking and very advanced for her time—dare I say visionary (Hemopereki Simon, Facebook, 31 October, 2018: 11.52 AM). The text reads as though Puhiwahine is alive today, writing and reflecting on issues as do my academic contemporaries.

When writing in this newish form of philosophy, one is freed from the constraints of Western academic practice, which allows one's mind to go places and conceptualise ideas in ways one might never previously have considered. However, this new philosophy also has the downside that one is constantly doubting oneself to ensure interpretations are correct. One can never really be sure (Hemopereki Simon, Facebook, 31 October, 2018: 11.52 AM).

Verse two of the mōteatea states:
> E whitu ngā tau
> E kawea ana te patu
> Ki te rākau hoari,
> Ki te rākau pū hou.
> Whakatuputupu, whakatuputupu!
> Kāore ana rā;
> Kei tua o Manuka.

'Kei tua o Manuka' is an interesting phrase in this waiata because, when combined with 'Whakatuputupu, whakatuputupu!', it implies that any events occurring beyond Manuka should be viewed with great caution. In this case, it is a commentary on the Northern War instigated by Hōne Heke and Te Ruki Kāwiti. However, in light of some of the subject matter discussed further in the waiata, it acts as a warning of the settler colonial British centre of power, given that the capitals of the country (Kororareka and Auckland) in these times were both north of the Manukau Harbour, which is where Puhiwahine implies that danger lies. This is preceded by the understanding that seven years have passed since the actions of Hōne Heke led to the Northern War and the Wairau Affray in Te Tau Ihu, which is when the Māori, as the patu, encountered the violence of the hoari (or sword) and the pū hou (new or loaded gun). These lines can be seen as an illustration of that which belongs to the whenua and has mana, and that which does not.

The next verse says:
> I te rā e puta mai,
> Te hau o pungawere,
> Hei whakariu ake—
> Mania, ka paheke atu ana[10].

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[9] If there are similar time stamps from post they come from the same Facebook posts.

[10] For the purposes of interpretation and the expressed wishes of the whānau of Puhiwahine the translations done by Pei Te Hurunui Jones will be employed in the analysis of this mōteatea.

Following on from the verse above and Puhiwahine's warning that something will come from Manuka, here the words 'I te rā e puta mai' speak to a new day dawning. An interesting element in this phrase is the understanding of what 'light' or 'dawning' means in Te Ao Māori. Coming to light or moving towards Te Ao Mārama implies that light or dawning, in this context, refers to the arrival of one's realisation or understanding, as encapsulated in the kupu 'māramatanga', which means understanding. The use of the words 'rā' (day) and 'puta' (to appear or come into view) reinforces the notion of 'māramatanga', as underlying all three concepts are the notions of time or 'wā' and process or 'hātepe', which is what learning and conceptualising in oneself requires—time and process (Hemopereki Simon, Facebook, 31 October, 2018: 9.51AM).

Another conceptually interesting element here that may aid our understanding is the word 'hatepe', which means 'process'; however, if broken down, 'hā' means to breathe, while 'tepe' means to coagulate or clot. Thus, 'hā' would indicate giving life to a being through breath—in this case, a thought or understanding—and, through that breath, allowing it to form or clot, as clotting is a time-based process. Thus, time is a key element in māramatanga. The presence of clotting with regard to māramatanga should not be underestimated. The nature of clotting in the human body requires a sacred or tapu substance known to Māori as toto or blood (refer to Bowden; Murphy). This reemphasises the Māori notion that mātauranga (or knowledge) and possibly whakaaro (or thought) is tapu simply by association (Hemopereki Simon, Facebook, 31 October, 2018: 9.51AM; refer to Silveira, 2018; Tohe, 1999; Waikato, 2005).

The next line in this mōteatea is 'Te hau o pungawere', which is defined by P. T. H. Jones ('Puhiwahine— Second Installment') as the: 'Spider's wind. Hau o pungawere. Before a hurricane, or stormy weather the spider will disappear into holes and crevices. Hurricanes, on that account, are called "spider's wind"'. This interesting line as in term 'te hau o pungawere' means a hurricane or a cyclone[11]. The use of either word—hurricane or cyclone—has huge significance in terms of colonisation. From an etymological perspective, Oblack commented that:

> Our English word 'hurricane' comes from the Taino (the indigenous people of the Caribbean and Florida) word 'huricán', who was the Carib Indian god of evil. Their huricán was derived from the Mayan god of wind, storm, and fire, 'huracán'. When the Spanish explorers passed through the Caribbean, they picked it up and it turned into 'huracán', which remains the Spanish word for hurricane still today. By the 16th century, the word was modified once again to our present-day 'hurricane' (Oblack, 2018).

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[11] Before publication the author became aware of a story about Te Ruki Kawiti's signing of the Treaty of Waitangi on Facebook. At the time of publication the quote that follows could not be verified. However, it may relate to these lines in this mōteatea. Futher engagement with kaumātua from Ngāti Hine is required. "On the 6th of February at Waitangi, Papahurihia said to his close friend Kawiti, "E te ariki e Kawati hei aha taua tohu ai I Te Tiriti o Waitangi kia noho mai taua ki te pupuri I te ariki tanga o to tatou Mana Motuhake ki tenei to tatou whenua." (Te Ariki e Kawiti, let not you and I sign Te Tiriti o Waitangi, let us stay to hold the supreme authority of our lands.") But Kawiti felt that he must sign to uphold the Mana of his son Te Kuhunga who had already signed. At the same time, Papahurihia made the following prophecy to Kawiti and other Rangatira: "Ka whakahurihia e te pakeha tana Tiriti hei pungawerewere hei kai ia tatou te iwi Maori. Ka rite tatou ki te papaka o te tatarakihi I ngotea ai ona Toto e te pungawerewere a whakarerea ana ki muri he papaka. Te papaka ko taua ko te Iwi Maori." ("The pakeha will turn this Treaty into a devouring spider that will consume you and me, the Maori people, and we will resemble the carcass of the cicada whose blood has been sucked out by the spider to leave behind a carcass, and that carcass shall be you and I, the Maori people.") After the signing Papahurihia added: "Kua mau tatou ki te ripo. Kaati ka taka ki tua o te rua rau tau ka tu mai te pono ki te whakatika I nga mea katoa." ("We have been caught in a whirlpool. Alas, it will last for beyond two hundred years when the truth will stand to put everything right.")[sic]." (Jemma Burling, Te Mana Motuhake Whakarongrua Facebook Group, Facebook Post, 2 March 2020: 12:00AM.). In addition to this the author found commentary related to the quote above that was spoken by Aperahama Taonui and recorded in the manuscript collection of Pat Hōhepa; he states: "I a koe, e Ngāpuhi, e kore nei e whakarongo, kāti te tangata hei noho i roto i tēnei me ōna tikanga katoa, he pūngāwerewere. He rā tona kei te haere mai. I kite ai koutou i tētahi tangata e mau mai ana e rua ngā pukapuka ko Te Paipera ma Te Tiriti o Watangi. Whakarongo ki a ia." (McRae 1987). It seems that the theme of the spider are a consistent theme in Ngāpuhi's understanding of colonisation/settler colonialism.

Meanwhile, the notion of a cyclone is equally compelling, given that it derives from the Greek work meaning 'circle', which is appropriate when thinking about colonisation, given that the aim and philosophy of British colonisation was to 'plante' (Simon, 'Te Arewhana Kei Roto i Te Ruma,' 2016; Tomlins, 2001) the tactics; embedded racism; and newly created society with norms, institutions and laws self-perpetuate the truth based on white possession and settler colonialism (Simon, 'Te Arewhana Kei Roto I Te Ruma'). This approach is similar to the circular wind created by a cyclone—the wind that is a mass disruption to indigenous groups from living in their own truth or being indigenous, as handed down from their tūpuna or ancestors. Thus, it is fitting to view a cyclone as colonisation. The cyclone continues to hold indigenous people within the truth of whiteness, which is cyclonic. Therefore, all the facets of plante and the associated after-effects focus on keeping indigenous peoples within the destructive force of the cyclone.

The nature of this destructiveness is demonstrated even more in the explanation by Pei Te Hurinui Jones, in which the spider hides away from the cyclone because the cyclone will destroy the home of the spider, or the tukutuku. In relation to the spider, if we think of the tukutuku as being a number of things comprising mātauranga, that effort brings together to make a whole thing, such as a spider's web or tukutuku panel. This tukutuku's destruction by a cyclone represents exactly what colonisation does—it destroys or modifies our original instructions and cultures (refer to Nelson, 2009). Therefore, it is our duty as indigenous peoples to resist. However, I note that we, as indigenous people, in light of the cyclone metaphor, become the spider who hides our true selves and indigenous identity in holes and crevices, away from the violence of whiteness. We must acknowledge that we, as Māori, live in an environment and 'country' that spiritually and culturally violates us and our identity/being daily. This situation underlines the nature of colonisation as a cyclone, in that the cyclone is consistently violent on many levels and in many different ways. Thus, we hide away our indigenous identity.

The following line in the mōteatea is 'Hei whakariu ake', which was translated by P. T. H. Jones ('Puhiwahine—Second Installment') as 'Which will rend all asunder'. This is an appropriate line because 'rend' means 'to tear or break something violently', while 'asunder' means to 'forcefully separate pieces' (P. T. H. Jones, 'Puhiwahine—Second Installment')—both definitions accurately represent the kupu 'whakariu'. However, at the same time, the line continues to reinforce the lines above, in that the cyclone is a violent force that has the intention of tearing apart the natural Māori world and culture essential for a Māori person, relies on to survive and nourish themselves. Therefore, the tukutuku—as the symbol of culture, relationships and interconnectedness to the natural world—and mana in particular (mana motuhake and mana whenua) will be violently torn into pieces.

After the notion of everything being violently torn into pieces, the following four lines are integral to our comprehension of a Māori understanding of colonisation and settler colonialism. In this case, what is happening to the pieces that have been torn apart is indicated by the kupu 'mania', which means to slip away, and the other notion of 'paheke atu', which can be broken down as 'pa', which means to arrive as directionality and connection (same fate); 'heke', which means to descend; and 'atu' - which means away from the speaker.

Thus, it was foreseen that mana and the culture would slip away from the people, thereby undermining their sense of identity. In relation to the following line, 'mimiti' means to be diminished, while 'pakore' explains that it will become nothing. In this case, 'Ki te waha o te parata' is used to denote oblivion, in the literal sense, in that the whakapapa of Puhiwahine is to Tūwharetoa, which comes off the whakapapa of Te Arawa waka specifically through the tohunga Ngātoroirangi and Tia, and in the old stories about the arrival of Te Arawa to Aotearoa (refer to Grace, 1959; Stokes, 2000; Wall, et al., 2009). Part of the commentary of this mōteatea is the fact that, unlike with Te Arawa waka, there is no one with powers like Ngātoroirangito save us—in this case, the culture, hapū, iwi and Māori—from the oblivion of the 'Parata.' The Parata in this case could also account for an understanding of Britishness and the notion of greed that accompanies it. This is due to the fact that a Parata consumes all.

Figure 4: Te Poihipi Tūkairangi—an ariki of Northern Ngāti Tūwharetoa from Ngāti Rūingārangi,[12] who is a subject of discussion in this mōteatea and a former object of Puhiwahine's desire. He traditionally lived at Tapuaeharuru Bay at the mouth of the Waikato River[13].

In the final verse it states:

E au kai tū,
E au kai rere,
E au kai whakatōkihi;

The lines above reinforce the understanding of the diminishment of mana that was occurring in light of the events and the cause for concern, and highlights Puhiwahine's brooding over the fate of her Ngāti Toa kinsmen. In this instance, to stand and eat is to have mana. To flee denotes terror or lack of safety—the place where mana is questioned. To eat in a hidden state is the similar literary device employed above around the pungawere. The manner of eating of one who apprehends danger. We hide our true selves away because of the violence and, in doing so, hide mana and emerge as the colonial vision of ourselves.

A Discussion of Issues Arising

The significance of understanding the work of Puhiwahine is immense. Mōteatea is a form of oral literature, as this mōteatea, 'Mā Wai Rā', challenges the notion and theory of settler colonialism and colonisation. This text is interesting because it is essentially a commentary on colonisation from a first-person account through the medium of poetry, which carries weight as theory, philosophy and commentary. It promotes a dialogue about the known in 1851 and the perceptions and awareness of the coming effects of settler colonialism and

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[12] As discussed inside the wharenui, Pākira, at Waitahanui Marae on the 9th of September, 2019 during a whaikōrero by Ngāti Hikairo ki Te Renga kaikōrero, Paranapa Otimi, that Tūwharetoa is a conglomerate or confederation of iwi with multiple ariki. (Tangihanga of Mataara 'Tiger' Wall) This was an acknowledgement from the Mataapuna hapū that Ngāti Tūtemohuta is a seperate iwi and can also claim to be a hapū of Ngāti Tūwharetoawhānui.

[13] For more information on Te Poihipi Tūkairangi refer to Williams, Tupu. 2014. Te Poihipi Tūkairangi: te poutokomanawa o Ngāti Ruingārangi: Te Poihipi Tūkairangi: the central support post of his hapū Ngāti Ruingārangi. PhD Thesis, Massey University.

colonisation—that the effect and intention of settler colonialism and colonisation was to crush mana and assimilate Māori. This mōteatea also displays the bravery of Puhiwahine and her ability to mix in both worlds, given that, during the Land War period, she was a resident of the New Zealand Company settlement of Whanganui, where she was isolated from other Māori. Puhiwahine constructed a theory of colonisation and settler colonialism through the medium of mōteatea. The nature of mōteatea is generally prohibitive, as most of the language requires translation, deciphering and interpretation at high levels.

In this mōteatea, Puhiwahine highlighted the takeover of mana by the settler colonial state and the diminishment of the authority of hapū and iwi. This mōteatea provides us, as scholars, an understanding that in terms of politics that the identity of indigenous peoples is political on their own lands. If settler colonialism is premised on the idea that the indigenous population must be exterminated, then every time we assert culture, language and most of all mana, we are naturally contradicting the validity of the settler colonial state and the presence of the settler. Cultural items such as this mōteatea allow us to remember that we, as Māori, are sovereign and that the white patriarchal sovereignty claimed by the government is questionable, and can even be considered laughable. These items inform identity and, in so doing, force a form of politicisation as the indigenous person with mana that cannot be extinguished. Thus, our position and identity as indigenous people is political.

This is an ongoing point of activism for indigenous people, which began with the actions of Hōne Heke in the north and Te Rauparaha and Te Rangihaeata in Te Tau Ihu. This activism challenges the two assumptions raised about white possessive power and white patriarchal sovereignty: (1) that the Crown promotes that only the Crown can hold possession within the territory of the nation state, and (2) that in creating a society based on white possession and settler colonialism, the traditional law of the indigenous population, tikanga, can be butchered and supressed by being incorporated into general law in ways that suit the coloniser and being morphed into ways that the coloniser understands. (refer to Moreton-Robinson; Simon, 'Te Arewhana Kei Roto I Te Ruma') In this case, it centres on the diminishment and suppression of mana—particularly mana motuhake. In addition to this is the result around the struggle for domination between different styles of thought, different worldviews and different perspectives—particularly between those who have power and their treaty-based discourses, and those who are subjugated.

One of the more interesting factors about this particular mōteatea is that, as a result of the education system— with a lack of knowledge and loss of ability to engage in cultural revitalisation by the imposed economic imperative, and level of loss around Te Reo, combined with the lack of people to cultivate and perform this cultural item—the effects that Puhiwahine discusses in her work have come true. In terms of this mōteatea, after a year of trying to locate an iwi member from either Ngāti Tūwharetoa or Ngāti Maniapoto, it is clear that, ironically, the rangi of this waiata is/maybe unfortunately lost.

The reason as to why it comes down to the history of racism in the education system in Aotearoa New Zealand where due to forms of white supremacy which has led to the low level of Te Reo. Additionally, the lack of analysis of mōteatea and the information contained within them can clearly be linked to past government policy that aimed to place Māori children in their prescribed role within the white-led economy as manual labourers or domestic workers (refer to Ka'ai-Mahuta, 'The Impact of Colonisation'). As such, very few Māori managed to secure entry into universities. The entire education system sought to position mātauranga as inferior to Western knowledge. Therefore, outside of traditional areas of study, such as Māori studies as a form of contribution to literary studies, mōteatea have not contributed significantly to theory or analysis in the field. This situation tends to drive the belief that indigenous literature in the Pacific did not begin until the likes of Witi Ihimaera, Rowley Habib and others came along.

As identified in this research, the use of whakaaro is not an easy path for an indigenous researcher, as it creates doubt and uncertainty. It causes the researcher to speculate and bring forth whakaaro about the text. This is why group validity methods, such as Marae ā-Rorohiko, and their use in this form of research are important. These methods help remove doubt and provide a form of validity to the research through group checking.

Whakaaro-based philosophy and method do not only work for human interaction, as proposed in Mika and Southey. This paper proves that the interaction can also be between a researcher and text—in this case, a mōteatea. As such the research for this paper can be considered as engaging in a form of post-settler colonial literary studies or post-settler colonial cultural studies.

In literary and/or cultural studies research, this piece may be considered a postcolonial literary and cultural study; however, the rebuke of this view is that they have not left yet and to label this paper in this manner is offensive to the indigenous population. Their settler colonial structures have not changed or accommodated us without their interpretation or paternalism; this is even if there is a possibility of seeing the entrenched these structures that are hidden, underpinned by racism, capture and the Doctrine of Discovery. Thus, the entrenched nature of an approach that seeks to capture a more appropriate reality of indigenous peoples, such as with regard to settler colonialism, is far more correct. In addition, work such as this is grounded in the idea of kaupapa Māori, as Lorenzo Veracini concluded:

> If colonialism is defined by exogenous domination, a genuine postcolonial and decolonised condition should require that at least one of these prerequisite conditions cease to exist. The exogenous coloniser should depart, or, alternatively, the equality between former coloniser and former colonised should replace a relationship of domination (Veracini, 2011: 5).

It is important to question who promotes the discourse of postcolonial literary studies or postcolonial studies, and which people and which purposes it seeks to serve.

Conclusion

Whakaaro philosophy and method is a valid and useful way to engage in indigenous research to analyse cultural items, such as mōteatea. Mōteatea such as Puhiwahine's 'Mā Wai Rā' support an ontological and epistemological challenge to Pākehā ways of knowing and history. They challenge the structures of settler colonialism and highlight a path towards decolonisation. They allow us the right to question and, where appropriate, rebel and resist. At the heart of this composition is questioning the place of indigenous sovereignty or mana motuhake. It details a first-hand experience of colonisation and the issues this experience was raising at the time. It clearly demonstrates the skills possessed by Puhiwahine and her deep and rightful concerns for Ngāti Toa, and the resulting issues around the Hutt Valley and Boulcott's Farm that occurred after this piece was composed.

Undertaking research using whakaaro-based philosophy and method requires an approach that removes uncertainty from the process. It also requires group validation, which the method of Marae ā-Rorohiko has been demonstrated to provide. With the idea of group validation and approval from other iwi members and researchers in this space, this method lends itself nicely to this radical and uncertain form of research.

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Glossary of Te Reo Māori Terms

Aotearoa	A Māori term to describe New Zealand
Haka	A generic term for a range of performances involving movement and chanting or song within Māori culture, used for a range of ceremonial purposes.
Hui	Meeting
Iwi	Indigenous Nation
Kaioraora	Songs of derision, cursing song, venting haka
Kōhanga Reo	Language Nest; Te Rep Māori preschool movement set up in the 1980's to revitialise Te Reo Māori
Kuia	Female Elder
Kupu	Word
Mātauranga	Indigenous Knowledge
Mātauranga-ā-Iwi	Indigenous Knowledge specific to that Iwi
Mana	Power, authority, ownership, status, influence, dignity, respect derived from the gods
Mana Motuhake	Indigenous sovereignty; a tikanga concept where the iwi or hapu have the authority and capacity to be autonomus, self-governing entities. There is a difference with mana whenua, which literally means power, authority, juristiction, influence, or governance over land or territory. Refer to Benton, Richard, Alex Frame, and Paul Edward Meredith, eds. Te Mātāpunenga: A Compendium of References to the Concepts and Institutions of Maori Customary Law. Te Matahauariki Research Institute, University of Waikato, 2012, 175, 178.
Mana Whenua	Power, authority, jurisdiction, influence, or governance over land or territory.
Marae	Courtyard - the open area in front of the wharenui, where formal greetings and discussions take place. Often also used to include the complex of buildings around the marae.
Mōteatea	Traditional Māori poetry that is a form of oral literature that is usually sung
Pātere	A fast chanted mōteatea usually concerned with the restitution of self-respect
Pākehā	A term usually used to refer to a person of European ancestry
Patu	A short, handheld club weapon
Teina	A person of junior status
Tikanga	Traditional Māori custom and law
Tuakana	A person of senior status
Waiata	Song
Waiata Aroha	Songs of love - have tunes similar to waiata tangi and are sung without set actions.
Waiata-ā-ringa	Action Song
Waiata Pakanga	War Song
Waiata Tangi	Songs of Sorrow or Lament
Waiata Whaiāipo	Lover or Sweetheart Songs
Whakaaro	Thought; Philosophically means something to focus upon
Whakapēhitanga	Suppression, usually used in relation to colonisation
Whare Tūpuna	Ancestrally named meeting house
Whenua	Land